ISSUE 136 SEPTEMBER 2017

KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers

INTERNATIONAL GUILD OF KNOT TYERS

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KNOTTING MATTERS

THE MAGAZINE OF THE INTERNATIONAL GUILD OF KNOT TYERS

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The editors welcome the submission of letters, articles, photographs and sketches for publication. Correspondence may be by e-mail knottingmatters@igkt.net but more extensive items, such as articles for publication, as well as any pictures, which should be of good quality need to be sent as attachments. All submissions must include their author's name and e-mail or postal address.

If events are to be publicised in Knotting Matters, note the months of publication - March, June, September and December. Although the deadline for the next issue is given at the foot of the Index page, please note that the editors begin putting it together at least three weeks earlier.

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KNOTTING MATTERS

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PLEASE NOTE: LETTERS AND ARTICLES FOR THE DECEMBER ISSUE OF KNOTTING MATTERS MUST BE RECEIVED BY 11th NOVEMBER.

FRONT COVER: Double Ceiling Knot by Antoine Leroy (see page 9)

EDITORIAL

As we started preparing for the September edition, we were still looking back to the Spring Symposium and feedback from members regarding contributions to *KM*. As one of the other editors was saying, "Trouble is the standard of work sometimes shown is often beyond the aspirations of us lesser mortals, which can deter some of us from sending in pics of our first long splice, grommet, needle and palm whipping or whatever, but stuff like this does interest people, if you can do a knot or an application outside the Guilford Six you are one of the select few, you can do something probably only one in ten thousand or ten times that can do, you should be proud of that… It doesn't have to be the Bayeux Tapestry in half inch Dyneema, or a plaited lamb's wool head scarf, just something you did and were pleased with. It'll make you feel good when you see your name in print… Join the 'club' of published authors!"

The other big event has been the opening of the Ashley Exhibition and we have some pictures and a short piece from Bob Dollar. Nevertheless we are counting on other members also visiting the exhibition and really hoping for a flood of further impressions, pictures and descriptions.

There has been some interesting correspondence sent to the editors suggesting that we use www.tinyurl.com to shorten all the URLs we quote from members' letters and articles. The other suggestion was that most members would be content with a downloadable electronic version of *KM,* and that those of us who prefer paper should pay extra. We hope that you will respond with your own opinions on these issues.

We have introduced a new heading called "Knot Workshop" for tutorials about old or new knots, with or without words. We hope that this works for you.

At the Spring Meeting, I did warn members that the absence of articles left me room to indulge my own interests, so I have obsessed some more about Turk's Heads and shared some information of my Ditty Bagging adventures!

On a more personal level, as we sent *KM 135* to the printers, Steve Harvey who appeared in both *KM 134* and *135,* went into hospital for a routine heart operation. Sadly, he suffered unexpected complications and has died. He was not a member, but it seems fitting that he be mentioned given his prominence in the last two editions.

M

LETTERS TO THE EDITOR

Dear Maurice,

Many of us use the constrictor knot to hold work in place, but there are times when one wants to use a temporary binding and, as we know, the constrictor is not the easiest knot to untie, and trying to cut it off can often cause problems.

My solution is to use the snug knot (*ABOK#1674*). This is tied in almost the same way as the constrictor except that the penultimate crossing is an *over* not an *under*. It can be pulled up tight, but when you wish to remove it, all you need to do is grasp the final *over* and pull on it. This loosens the knot without trouble or the risk of damage. I find it very handy, and I hope it may help someone else.

Peter James

oOo

Dear Maurice,

Saw this the other day. Should this person get out more, or is it one of those - cost a penny, sell millions and make your fortune - things? The trick is because it's wire the loop stays in shape and is easy to hang up with one hand. Van Gogh would have had one, to hang up his paint brush while he scratched his other ear. On the other hand, given a nail, you will always know where your, pen, pencil, teaspoon or whatever can be found. How many times have you said, "can never find one when you want one"?

I'd like to see some other "should get out more" pics. Please don't be shy, if you think its the greatest thing ever, go into print, share your brilliant idea, give us all a chance to make one!

Cazbil

oOo

Dear Maurice,

In the Scottish (Glasgow) vernacular* there is an expression which is used when you learn that a couple has got married – "Was it a Huftae?". Translated it means "Did they have to?".

My question for everyone is when did you last tie a knot because you had to, as opposed to because you wanted to? What was it, why, where and what?

In my own case, a very long washing line broke under the strain, partly because it was the cheap plastic-covered cord variety. A lot of damp washing became draped over the newly-cut grass. When you see someone not-best-pleased bearing down on you, like a galleon under full sail, you very quickly realise something is amiss and need a way forward.

My remedy was to find another anchor point and more rope, and by the use of a marlinespike hitch for tensioning purposes and a reversed slipped double sheet bend, the situation was quickly recovered, phew! Halfway along the very long line, a tensioner was applied to the nearest fixed point using a slipped rolling hitch to prevent the bamboo clothes pole from going over the vertical because of the length of the line, which would have also dumped a line full on the ground.

Best Regards,

W Kerr

PS So I can go out safely on dark nights, and not have to sleep with my hand over my jugular, it's probably best to point out that the Scottish question* is used in a jocular manner under the general heading of banter between friends. It is never a serious insinuation, nor is it a reflection on the culture of the area.

Dear Maurice,

Would it be possible to include email and/or other contact information on each author, if they are willing? (*We are only too pleased to do so if our authors add them to their letters or articles – Ed*).

Some comments from ***KM 134***:

Solid Sinnets: John Riching's braiding table coincides with my plans to make custom kumihimo marudai mirrors for myself. But where does one purchase the pegs? Do you have to get wire or metal rods and cut and finish them yourself? Or are they metal dowel pins such as can be seen here (https://www.mcmaster.com/#pegs/=1889592)?

Which brings to mind Don's Turks Head Tool pegs. Did he have to use a threading die on each one, custom order, or is there a source? Maybe there's a specific term I don't know because my googling is not producing much in the way of useful items. Surely someone sells such things? They may be Hex-Drive Set Screws like these (https://www.mcmaster.com/#set-screws/=18899n2) which I've now discovered.

Richard Hopkins' Cord Maker: My memory of Ann's Tibetan Twister (*Ann Norman - An Introduction to the Tibetan Twister – Ed*) was of four rods in a square form, possibly because 4-strand cords are commonly used in ply-split braiding. I remember seeing images of them online a long time ago, but I can't find them now, nor the ordering information for Anne's booklet.

Some Comments from ***KM135***:

The cover: The image doesn't look like a kite, but a computer graphics rendering. Too much processing of the image to remove the background? *(It's a kite - Ed)*

Joe Bennett's Raised 14-part Spiral: Lovely work! So nice of Joe to share his method with us.

Same Knot-Different Names: Where in the world is Chan Wui-Yuen? Is there an e-contact way to reach him?

Carol Wang
http://www.daoofsilk.com/ The Dao of Silk
http://www.chineseknotting.org/ The Chinese Knotting Home Page
http://www.skate.org/ Information for the Figure Skating Fan

oOo

Dear Maurice,

While I was going through a file of my old knot drawings, I came across one on the variation of the Perfection Bowline. I had intended to submit this to follow on from the letter I sent to *KM* on the Perfection Bowline, which was published in *KM 111*, along with two more knots (I put this down to a senior moment).

The Perfection Bowline is based on the Angler's Loop, sometimes called the Perfection Loop. It has acquired another name, the Flying Bowline, which is just a fancy way of tying the Angler's Loop. The Angler's Loop can be traced back almost 400 years to the time of Isaac Walton. According to *ABOK#1017* the Angler's loop is the best loop for tying in fishing line or small twine, although it can jam or be difficult to untie, and is not suitable for tying in rope.

On my original drawing (fig 1) of the Perfection Bowline, the method has one drawback, it cannot be tied through a ring.

To overcome this, I modified it (fig 2). As with the original, both can be untied by easing the bottom loop down over the standing part.

The Bowline is still used worldwide for mooring small boats; larger boats and ships now use a spliced loop for this purpose. Climbers no longer use a Bowline – the Figure Eight loop is their preference. As ever, knot tying is the sole responsibility of the tyer.

Owen K Nuttall

fig 1

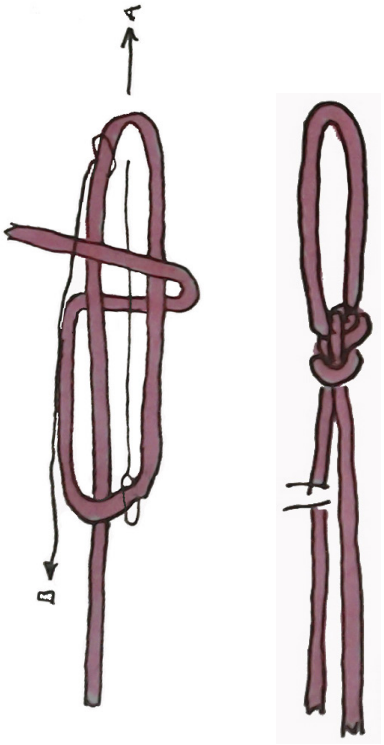
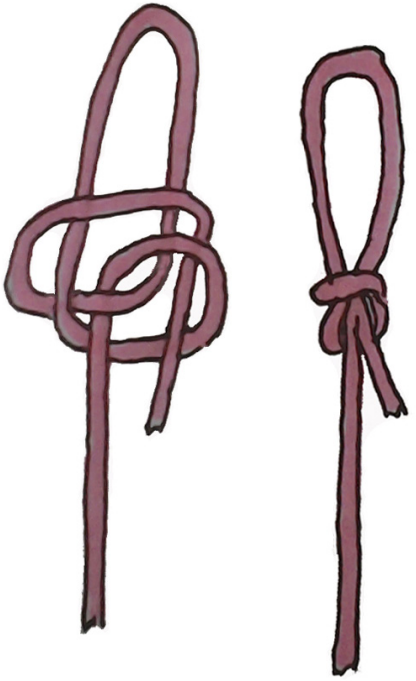


fig 2



Dear Maurice,

The Puzzle Knots by Owen Nuttall (in Letters *KM 132*) inspired me to offer another one.

Attached are two photos. One shows a bowline and the other a knot which I'm not sure what to call (a pretzel, maybe). It is possible to change one to the other without undoing the reef knot which joins the two ends.

I will send you the solution for the next issue.

Regards

Ton den Boon

Stratosfeerstraat 36,

3328 GR The Netherlands

oOo

Dear Maurice,

I picked up this little stool from a charity shop a few years ago, it was in a right state. But after a sand down and varnish, the frame was good to go. I looked at the cost of new reed like the original, and worried that I would never finish it. Soon afterwards, I was given a roll of 8mm braided rope. After a couple of failed attempts, I settled for this pattern which has kept its shape for the last couple of years.

As you can see, every time I completed a set of four wraps, I left a gap of one turn around each side to make space for the rope going in the other direction. I failed to do this the first time round which left it all bumpy and clumsy. It's not like the original but I love it.

Adam Masters

PS I have a question for members. Is there is an accepted noun in English for knot-tying or ropework, as there is, for example, for the study of birds - ornithology. A quick search on the internet didn't turn up anything. If there isn't one, maybe the IGKT would be best suited to coin one.

Dear Maurice,

A couple of people wandered into the South Molton Guildhall during our recent Spring Meeting and were enchanted by what they saw. Enthralled by the prospect of making their own rope, they bought a machine, went on the internet, bought a sack of material, made some rope and incorporated it into their own woven willow products on their market stall – I find that inspiring!

If anyone else has any examples of people discovering the world of rope, please tell the rest of us what you found and where: was it a new skill, an absorbing hobby, a way of getting rid of an irritation like a simple tidy way of dealing with frayed rope?

I once showed a builder how to whip or splice the ends of his awful scruffy ropes; he would often tell me afterwards that I had made them a pleasure to work with – that sort of response puts a spring in your step!

Best wishes,
Gordon Teenan

oOo

SUPPLIES SNIPPET

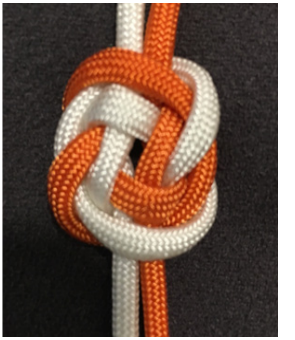
Those who were at the Spring Meeting in South Molton will remember Colin Grundy's informative talk about ropes in hazardous firefighting scenarios. We now have stocks of Colin's monographs, *Breathing Apparatus Guidelines* and *Chair Knots* at £4.00 each. Also, Des Pawson's *Tom Bowling* monograph (#13) has now been reprinted - £5.00. For these and other IGKT publications, see pages 43 - 45. Terry Barns IGKT Supplies Secretary

Double Ceiling Knot

by Antoine Leroy

The expansion of the ceiling knot with a double core*

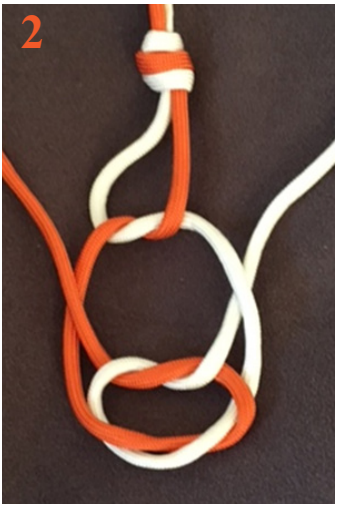
This fanciful designation is inspired by the real "ceiling knot" (*ABOK#807* Chinese lanyard knot) which has only one core, and which resembles the ceiling structure of certain Chinese temples. Our friend Europa Chang-Dawson (IGKT UK) can tell us more about its symbolic significance. As the classical "ceiling knot" is already well-known and referenced in many books, I propose to proceed directly to the "double ceiling knot".



Before starting, let's have a quick look (right) at the classical ceiling knot at the centre of which there is a core which sits at a slight angle to the vertical and which some might compare to the Buddha's heart in Hindu symbolism and a shape that is to be found in many Chinese knots.

Around the core there are six symmetrical loops which hug the core. It is a similar symmetry that we find in the expansion to a knot with a double core and this contributes to its elegant and harmonious nature.

We start with three half- knots **(fig 1)**, tied in two colours for the sake of clarity.

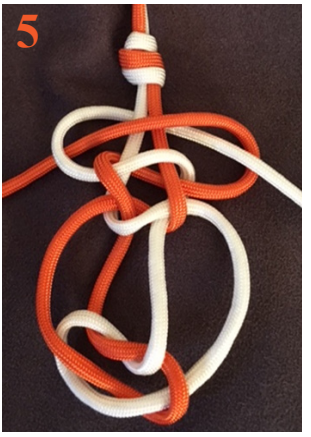


Fold the bottom half-knot up (so that it lies between the first two). **(fig 2)**

To begin creating the first core, thread the two working ends into the top half-knot. **(fig 3)** NB The left working end has to go over the upper loop, and the right one under.

To finish knotting the upper core, pass the left-hand working end behind the standing ends and the right-hand working end in front. **(fig 4)**

Shape the top of the ceiling knot with a half-knot around the standing ends. **(fig 5)**

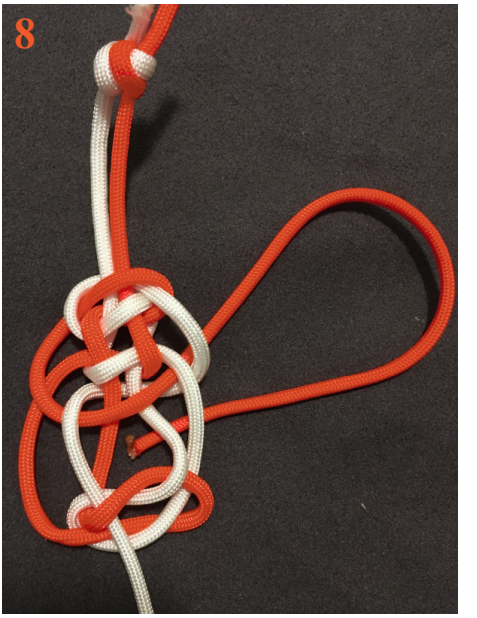


Start the second core – from the top – and below the first core. **(fig 6)**

NB The left working end passes over three and the right working end runs under, over the left working end, under two and over the left working end.

The second core is completed by passing the left-hand working end through the top half-knot of the reversed granny knot below. **(fig 7)**

The right-hand working end has to go under two to reach the half-knot. **(fig 8)**



The second core is completed by passing the second working end through the half-knot parallel to the first **(fig 9)**

With the second core completed, all that remains is to pass the two working ends through the bottom half-knot. At this stage, it helps if you begin tightening the top part of the knot. To finish, the bottom four loops have to be tightened! **(fig 10)**

The tightening of the knot needs to be done gently and progressively so as not to lose its shape, with its double core and eight exterior loops.

But the result is worth the effort! **(fig 11)**

* Antoine Leroy's article translated for *KM* was first published in *Sac de Noeuds*.

Organizing an IGKT Branch

by John Staley
(Southern Ontario & North American Branches)

If you're reading this article, it is safe to assume that you are a knot tyer. Following that train of thought it is also safe to presume that you embrace that part of the IGKT's mission statement that says, "Our aim is to preserve traditional knotting techniques and promote the development of new techniques for new material and applications". So I ask, other than tying knots for my own enjoyment, what am I doing to promote and ensure the art for future generations?

At this point those who are self-absorbed in their knot-tying pursuits will flip over these pages opting to seek out the pretty pictures or interesting articles contained within this publication. However, there are some of you who have often wished that there was an IGKT branch in your area so that you could meet, learn and enjoy the fellowship of like-minded individuals. To these folks, I applaud your attention, for you have taken the first step towards building a better and stronger IGKT.

Organizing a Branch

One of the most common excuses that I have heard regarding why there isn't a branch in my area is "there aren't any knot tyers in my city". "In my city"…. really? Think about it… in a city of umpteen thousand people, nobody else is interested in knot tying? That's hard to believe.

The second most common excuse is "I'm not that sort of a person". Although it may be that you're not the type of personality that can single-handedly run a large group, you have to remember that you're just planting a seed. It takes teamwork and some effort to run a successful branch.

Perhaps the best way to illustrate the "how to" of starting up a local branch is to tell you how the Southern Ontario Knot Tyers came into existence. About 10 years ago, I was searching the internet looking for some knot-tying ideas because my skills were very limited and, of course, "there was no one else in my city of 600,000 who shared my interest in knot tying".

I wasn't yet a member of IGKT. One Saturday morning, I happened upon Dan Callahan's (Alaska) website. He had a regular morning moderated forum that I eventually joined on a frequent basis.

On one occasion we were talking about the IGKT and Dan told me that there was an IGKT member in my city.

Dan then proceeded to provide me with Dave Lambert's contact information *(If you are looking for a member in your area, the IGKT website has a list of members and their e-mail addresses grouped by country/region)*. I contacted Dave and to my chagrin, discovered that he lived about 10 minutes from my house. We got together and talked about knot tying for hours.

Over the next few months we decided that there must be others with a like interest. We started asking around, and in time found others who shared our passion for manipulating cordage.

How many knot tyers does it take to start a branch?

Since it's not really defined within our by-laws, I think it safe to say that two dedicated IGKT members can start a branch. It's not so much about the numbers in the group as it is about passion and a desire to preserve the art. Not everyone shares our passion for knots but everyone I've met certainly admires well-tied projects. From time to time someone will remark "I wish I could do that"…. and that's when I pounce!

Starting a branch is not a foot race but it is a marathon. Don't think that it can be done overnight. As more individuals join, take note of the specific skill sets that they bring to the table and try to utilize them within your group. For example, computer skills – group newsletter, website, Facebook page, Twitter etc.

Where to find prospective members?

There are many places where you can find people who might be interested in learning or expanding their knot-tying knowledge. For example: scout groups, sea cadets, army cadets, leather-braiders, boat clubs, 4H clubs, jewellery-makers, to name a few. In short, anywhere that knots are utilized, there is a person who is thinking *"I wish I could do that"*. Contact other craft groups in your area, place notices on your community bulletin boards, contact city or regional offices. To become noticed you have to let folks know that you are there.

How does our group become recognized as an IGKT Branch?

When you are comfortable that you have a few dedicated folks who are willing to become involved in sharing their knot-tying hobby, it is now time to formalize the group. To be recognized as an IGKT branch, you should be able to demonstrate that you are, indeed organized.

This is done by creating your own by-laws or at least acknowledging that you are willing to abide by the Constitution & By-laws of the International Guild of Knot Tyers. You will then submit a written proposal to the Secretary of the Guild that will be passed on to the Trustees. This allows them to track and establish primary contacts for local branches.

Why do we need by-laws?
By-laws generally define things such as the group's official name, purpose, officers' titles and responsibilities, how officers are to be assigned, when new officers are elected or assigned, how meetings should be conducted, and how often meetings will be held. Basically, they just lay down a foundation for your branch. Your by-laws can be as structured or as loose as your group may choose, however, it is important that you at least define your purpose (for existing) and establish the frequency of meetings. There is a lot of information on the internet on constructing by-laws.

OK, we have a group, is that it?
No, this is only the beginning. As in any group, people join and people leave. The success or failure of any group is based on how much effort is put into it. Remember, not everyone is as committed as you! Most folks are willing to pitch in to accomplish a given task but might not be resourceful enough to initiate it. Teamwork and consensus will keep the branch moving forward, but autocracy will most certainly be its downfall.

To build a successful branch, we must always be looking to the future and reminding ourselves of our purpose. Through public awareness, we can help to increase its size. Try to link up with other organizations. Offer to do workshops for interested groups. Attend public events to show and demonstrate knotwork. In other words, don't pass up any opportunity to be seen by the public. Not only is this great exposure and a recruiting opportunity, it also develops bonds with the knot tyers within your group.

Don't forget the children – they are our future. When you are engaging in public events, try to have something on display or set up a craft geared for our youth. This most assuredly will attract visitors to your booth at any public event.

Summary
I hope that the above description doesn't deter anyone from attempting to start up a local branch. My intention has been to share some of the strategies we used to get our group up and running. Your branch can be as simple or as complicated as your members want. When all is said and done, here is what needs to be done to start your own local branch:

- Seek out like-minded individuals
- Prepare organizational guidelines (by-laws)
- Apply to the Secretary of the Guild for Branch status

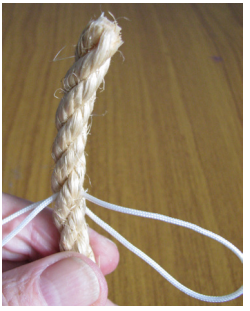
KNOT WORKSHOP

1 Sailmaker's Whipping by John Richings

Similar in structure to Palm and Needle whipping, the Sailmaker's Whipping is strong and durable and will not slide off the rope's end under stress.

Unlay the rope for about 2inches (50mm) with the middle strand at the back. Make a 2 to 3inch (50-75mm) loop at the end of the whipping cord. Drop the loop over the middle strand so that it hangs down the back of the rope.

Carefully relay the strands of the rope. Grasp the loop, short end of the twine and the rope just below where the loop emerges from the rope. Wind the long end of the whipping twine tightly around the rope, against the lay of the rope. Do this for a length approximately equivalent to the diameter of the rope.



Grasping the whipping firmly, take the loop of the whipping twine and, following the cantlines, put the loop over the end of the strand (this will be the same strand as the loop was dropped over in the second frame below.) Pull the short end of the whipping to tighten the loop, making sure the twine is snug into the cantlines.

Take the short end of the twine, that you used to tighten the loop, and following the spare cantline take the twine to the top of the whipping. You now have both ends of the whipping twine at the top of the whipping.

Tie both ends together tightly with a reef knot, ensuring that the knot is buried inside the rope.

Cut off the surplus ends of the whipping twine and trim the rope back to within ¾ to 1inch of the whipping. Roll the newly whipped end on a clean hard surface to finally bed in the whipping.

2 The Crabber's Eye Knot *(ABOK #1987)* by Anthony Parayre

From the *Ashley Book of Knots*: (1970 Edition)

"The Crabber's Eye Knot, also called the Crossed Running Knot, is similar in form to the Bowline, but the pull is different and it is more apt to distort. Its salient feature is that the standing part may be hauled on and the knot slid to the desired position. When the desired position is reached, the knot may be "locked" by hauling on the end."

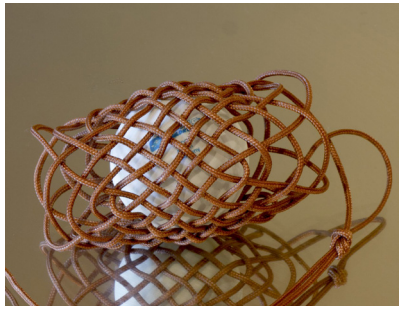
Over & Under

by Mac Mackenzie

Over & under from down-under the globe (Sydney, Australia)

Given my own initial struggles with globe knotting, I thought it might be good to offer a few tips for anyone thinking about having a go themselves. My introduction to this came primarily through Don Burrhus' excellent *Globe Knot Cookbook*. After getting to grips with executing the initial stage of forming the weave on Don's excellent knot tool, I quickly discovered that this was the easy part. Since then, the more globe knots I've formed the more it has become apparent that the art of the whole process is in the tightening. For anyone new to the game, I hope this will be helpful.

Firstly, if you're using the tool, only make a single pass, then remove from the tool. I've discovered that there's no benefit in making a second or third run on the tool. I'd say it would be the same if you're pinning out a plan on the flat.



After the first run, put the ball into the centre and then manipulate the structure of the weave as evenly as possible. Then follow from one end to the other to remove just a little of the excess, and even out the general spacing between crossing points.

I suggest, at this stage, that it is better to use separate individual lengths of cord for each pass around the knot, even if you are intending to make all passes the same colour. Using one long piece for all the passes makes tightening difficult.

Also, do not make all of the passes start and end at the same entry point. Stagger the entry point for each pass maybe four or five crossing points apart on the same path. This makes the eventual losing of the ends a lot tidier and easier, and it also simplifies the tightening and makes for a smarter finish.

On the second pass, it is important that you match the tension/weave of the first pass.

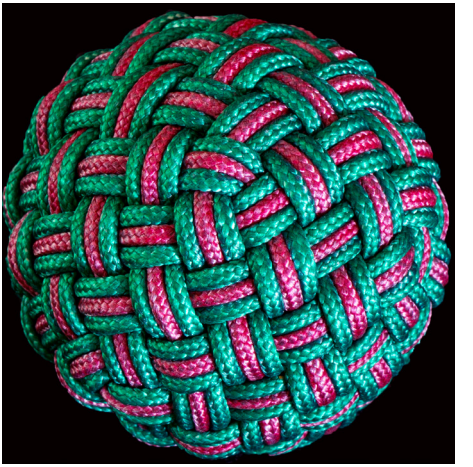
Once completed, make a quick round of gentle tightening to close in a little around the ball, and make sure the lay of each cord is uniform (ie avoid twisting).

Make a couple or so more rounds of gentle tightening and taking-up of the slack, making sure that you keep the spacing between the crossing points even. I've found that it is better to tighten a little before introducing each successive pass.

If you are making three passes only, tighten the first two a little first, then stitch in the third when you feel that there is only just enough space for it.

This seems to give a better result than making all three or four passes first, and then trying to encourage it all into shape. I use a lacing needle of sorts for running each pass through and my tightening tool is a standard 7in marlinspike.

Once you have all three or four passes in place and have closed-in somewhat around the ball, take each of your ends through to the other side of the knot, but make sure to identify where each entered the knot before you do so. This is important because you must know where to start and end the tightening process.



If you can't identify the proper starting point each time, you might find that you're only tightening half the knot on each run. I mark these entry points with a bit of whipping twine which can be removed once the knot has been tightened fully.

Now evenly tighten *all* the passes together starting from your first entry point all the way around the knot until it fits loosely around the ball. It is essential that while you are doing this, the lay of passes is kept uniform/even throughout the whole process. If you see *any* unevenness or undue tension *anywhere* in the knot while you are doing this, you must address it *immediately* and straighten it or lay it flat.

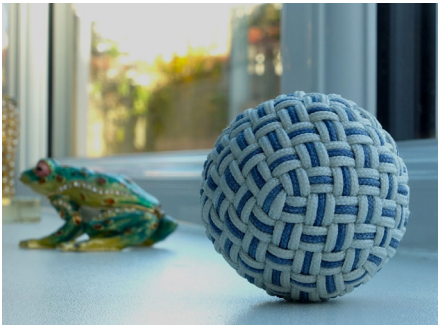
Now the proper tightening begins. Push only the tip of the marlinspike under all the passes on one bight, then move to the next and then the next, slowly increasing how far you push in the tip each time. Never tighten the knot more than can be done by pushing the marlinspike in to its fullest thickness/diameter. This means that you may pull/tighten only about 1-2cm through the knot on a full run, but that you will be doing it evenly. Start at the first entry point and work all the way around, then reverse and tighten in the opposite direction.

Each time you push the spike in, use your thumb to flatten all the surrounding bights/facets and ensure that they are evenly spaced. Pay particular attention to the points where only three bights meet (the rest all have four-bight crossing points). These three-bight points are the ones most likely to bunch up and cause problems in the final stages.

Never leave a problem area unaddressed when you see it. Resolve it straight away, even if it isn't directly at the point where you are tightening.

That's about it really, the rest just involves coming to the conclusion that you shouldn't tighten any further because it would compromise the knot, and just snipping off the ends where they come out at the back, after your last round of tightening.

I include photos of a group of globe knots ranging from 108 to 144 facets, 3- and 4-ply (one in progress). Also, a couple of 3-ply 176 facet knots.



The first of these was a gift for my dad (on his shelf with a frog), the second is still with me here in Australia and with a slightly thinner middle pass.

While I realize I'm not breaking any new ground with the above suggestions, and that IGKT has many old hands at this game, I thought it might be of a help to anyone thinking about having a go for the first time.

Careful though – it's addictive!

Mac Mackenzie

I've had knots in my head from when I was 13 years old visiting HMS Victory in Portsmouth, and I discovered *ABOK* in the souvenir shop. A couple of months later my mum bought it for my 14th birthday; I've been knotting ever since. An IGKT member for 25/30 years first attending Tobacco Dock and Greenwich meetings. I'm now on the other side of the world in Sydney, Australia. My main interest has been with Solid Sinnets (with whipping twine and recently, larger stuff), but lately I've also started with Turk's Heads and covering knots. It's just a fascination, and it's not always about hidden ends and function - more about the weave and the contrast between the organized knot and the loose ends. I love knots.

What to do with Leftovers?

by Anke Gregersen

Probably everyone has a collection of more or less small pieces of rope or cord, left-overs from bigger projects. In earlier times, no piece of rope was thrown away, the material was too precious. There was always something to do with it. Lanyards were woven or plaited and used to make a doormat, for example.

But what can we do with the left-overs today? Of course, you can still make a doormat. In Des Pawson's *Knot Craft & Rope Mats* there's a description of how to make this mat.

Or you can make a very simple bookmark. Attach a piece of string/cord to a paper clip and make a diamond knot or overhand knot at the bottom.

With about 60cm cord of two colours you can make a bumble bee. You can find the tutorial on YouTube bumblebee:

https://www.youtube.com/watch?v=jIBzHN25x_g

A nice gift for your hard-working colleagues.

Minions can be very popular as well. There are several tutorials on YouTube. The one on the left was given to me by John Staley at the AGM in South Molton. Thank you, John!

If you have rings that don't fit you any more you can use them to make bracelets. I normally use three strands of cord, each about one metre long, fold them in the middle and attach them to the ring. I usually prefer a celtic braid. A tutorial in J D Lenzen's *Decorative Fusion Knots* shows how.

When the braid is long enough to be wrapped around my wrist I divide the strands into three pairs and make a simple braid (just like braiding your hair) to form a loop. I usually finish with a Matthew Walker Knot which can be tucked through the ring and the loop.

Anke Gregersen

I grew up in Flensburg (in the north of Germany on the border with Denmark). After the re-unification of Germany, I moved to Mecklenburg, Western Pomerania, and now live in Barth, a small town close to the Baltic coast. I work as a magistrate at the local court in Stralsund. About two years ago I began to get interested in knotting. I really enjoyed the meetings in Cuxhaven, Rochefort and South Molton, Knotters' meetings are to me like family meetings.

DITTY BAGGING

by Maurice McPartlan

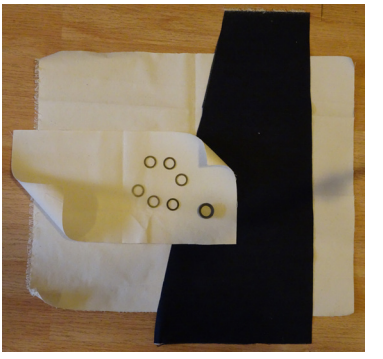
In my last editorial, I said "I need to make myself a ditty bag", which I duly did. As this was a completely new experience, I started by looking up "ditty bag" on the internet, but eventually bought myself *The Ditty Bag Book: a Guide for Sailors* by Frank Rosenow, (Skyhorse Publishing, New York 2011). This gave me an insight into the basic techniques of making seams and sewing.

Over the years I have come to recognise that I am incapable of simply following a pattern and having admired Ken Yalden's ditty bag, I decided to add pockets to the outside, and chose denim for that.

Having completed one, for which my fellow editor DP has agreed to provide a lanyard and a good home, I want to make another.

I now have a confession to make. I went a bit OTT buying the materials and so have enough extra fabric and bits to make seven ditty bags. So this is an offer to others who might like also to give it a try.

If you would like to profit from this exclusive offer you should be 1) new to ditty bag making, 2) prepared to share pictures of the finished product and perhaps write about the process (without unreasonable delay) for a feature in a future *KM* and 3) pay the postage to get the materials to you (Main bag, pocket material and double base with 6 rings for lanyard holes and one ring for lanyard). There are no specifications as to what sort of bag you make.



If you are interested, please send an email to knottingmatters@igkt.com with the subject "ditty bag" including your name and country. On the 20th October we will put the names into a ditty bag – and the first seven names drawn out will be contacted for their full address and details of how to pay the postage. [While we are very happy to post to members anywhere in the world, be aware that postage might cost more than buying your own materials for the future *NOVICE MAKERS' DITTY BAG* feature in *KM*.]

The Bimini Twist*

by Loic Aubron

In this article, I wish to share my experience with the Bimini Twist, a knot with impressive capabilities, which is largly unknown.

The use of Dyneema braids has been broadened into fishing lines. After a few tests, I gave up the nylon monofilament for the braid. Dyneema is very strong but unfortunately known for its loss of strength when knotted. I needed to find a tough knot preferably incorporating a loop. This is how I went about it.

I installed a test bench with two fixed points. On one side I attached a dynamometer and on the other an adjustable knot to vary the tension. I tested a new Dyneema braid of 0.15mm diameter and 10kg breaking load.

First test: two identical loops at each end of a line. (In order to get meaningful results, I tested the more resistant loops about ten times. For the weakest loops, I thought it unnecessary to do it more than three.)

Second test: testing the resistant loops against each other, knotting a different loop at each end of the same piece of braid. One knot significantly surpassed all the others. This knot was totally unknown to me, so I learnt how to tie it: the Bimini Twist.

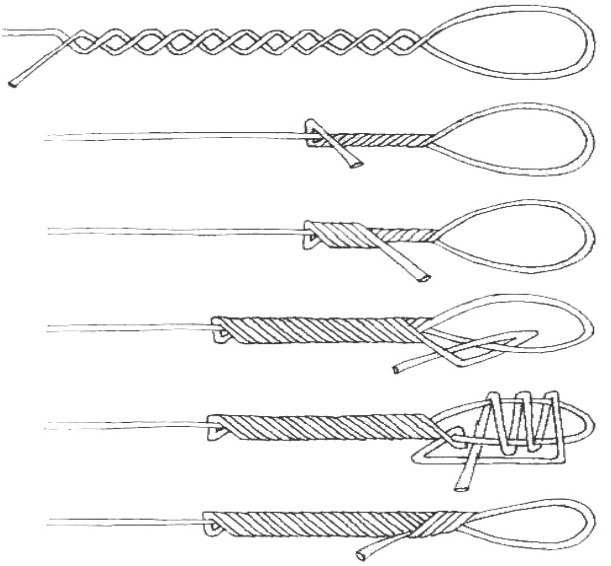
I focused particularly on this knot. Again I knotted two identical loops and measured the load. I was astounded by the result: the knot never broke at the exit, but always in the loop. That wasn't normal! I added a round turn and it was the loop which broke. A ring-hitch in the loop also broke. However, with a triple ring-hitch, I reached the breaking load at each attempt before the line broke exiting the knot. Consequently I will use the Bimini Twist for my reel lines and I recommend it to you.

Here is how to tie it:

- Make a loop and twist it through seven full turns and tighten,
- Come back up over the previous turns with fourteen further round turns,
- Fix with a half-hitch which passes through the loop,
- Wet the braid #
- Tighten,
- Finish off with three or four round turns around the loop towards the former half-hitch inside the created bight,
- Wet,
- Finally, tighten again.

For those who are interested, here are the results for other knots and their breaking loads (in kg):

Overhand Loop	5
Double Overhand Loop	6
Hangman's Noose (7 turns)	7
Anchor Bend	4
Spider	6
Bimini Twist	8
Rapala	5
Bowline	4
Middleman'sKnot	3
Angler's Loop	4
Bimini Twist + 3 ring hitches	10



Note: I believe the Bimini Twist was invented in the 1940s by Capt Tommy Gifford, who was also the inventor of the Outrigger, and developed the first Tuna Tower as well. *(Both these are items of fishing tackle - Ed*)

A Dyneema line must be wet before tightening a knot in order to avoid overheating!

* This article, translated by Jean-Pierre Durand, first appeared in *Sac de Noeuds.*

Open Walls Art Exhibition

by Patrick Glisson

Since 2011, the University of Louisville has hosted an annual art exhibition open to staff and faculty who are not professional or exhibited artists. The show is held in the Photographic Archives Gallery at the University's main library. From the first show in May 2011, I have exhibited knot work every year. In the first year there were about 20 artists displaying their work. The show was so successful that it was decided to make it an annual spring event, and it has grown to 31 artists taking part in the 2017 show. Over the show's 7-year history over 90 artists from more than 50 departments have displayed their work.

Artists are encouraged to exhibit in their preferred medium and whatever form their art takes. Over the years these exhibits have ranged from hand-made dolls and paper art to walking sticks, plaster casts and hand-made quilts.

The first piece I displayed (in 2011) was a bell pull. The next year, there were 27 exhibitors and I displayed a knot-covered bottle. It was a small champagne bottle collected from the Kentucky Derby, covered with light blue cord in a combination of macramé knots and Turk's Heads.

The 2013 show featured work by 31 artists and was the first year multiple pieces were accepted. My contribution featured six pieces in two different sets.

Set 1: three covered MRE tabasco sauce bottles, one with a pineapple knot, and the others, square knots and Turk's Heads.

Set 2: an Erlenmeyer flask covered with Turk's Heads and half hitching, a small syrup bottle covered with macramé knots and a small reagent bottle covered with macramé knots plus a Turk's Head.

In 2014, for the first time, I displayed work specially done for the show - a series of pieces related to the university and my job. There was room for only four of the 13 pieces intended for the "Knot in the Lab" series. A volumetric flask covered with a globe knot, an eye dropper and bottle, a measuring cylinder, covered with Turk's Heads and double French hitching, and a beaker covered with a pineapple knot, all in red and black, the University's colours.

In 2015, I showed four covered bottles in two sets. The first was a large Riesling wine bottle, covered in cream cord using square knots, Turk's Heads, carrick bends, woven square knot sennits and granny knots. The second group consisted of three bottles: a small wine bottle covered in silver and copper-coloured cords, with a Turk's Head transitioning to French hitching and back to a Turk's Head, stitched to a Turk's Head which, in turn, is stitched to another; a smaller wine bottle covered in cream cord, with several transitions between Turk's Heads and French hitching stitched to a Turk's Head at the base of the bottle; and finally, a beer bottle covered in blue and silver cord tied with a 4-lead Turk's Head stitched to four Ocean Plaits, stitched to a Turk's Head at the base of bottle.

The next year I was again able to display multiple pieces, a 6-piece series entitled “Spheres”, a set of six globe knots with various cores: BB covered with a 8-facet globe knot; a marble in a 16-facet knot; a computer mouse ball in 36 facets; a computer track ball in 58; a baseball in 72 and a softball in 176 facets. All of them in my university’s colours, red and black.

The 2017 show is ongoing as I type this. Of 31 artists involved, only three of us have exhibited in all the shows since the beginning. I reverted to my love of covering bottles and displayed a 3-piece series called “The insanity that keeps me sane” (though many still doubt my sanity).

A bourbon bottle covered in a tricolour 176-facet globe knot, another bourbon bottle covered in macramé knots, and a third covered in Turk’s Head and coxcombing on the neck with the body covered in a pineapple knot.

Patrick C Glisson

Louisville KY
IGKT North American Branch

As a youth, I learned a few knots in my brief time in scouting but never thought much about them.

Fast forward to the summer of 2004, when as a new scout leader, I was asked to teach knots to a group of Cub Scouts. Out of self-defence, I quickly learned the basic knots I needed and got hooked on knotting. Over the years since then I discovered and attended Marlinspike Skills Weekend and was introduced to the IGKT. In the meantime, I have learned many knots and taught them to countless scouts and adults, and begun to teach knots as art to a Home Schooling group. Turk's Heads, pineapple knots and knot-covered bottles are now my main areas of knotting. I have been working on writing tutorials for all the knots I teach, and keep telling myself that one day I will compile and publish them. *(See the website for Patrick's piece about knot-tying tutorials.)*

Thou Shalt Knot

by Bob Dollar

Thou Shalt Knot is an amazing exhibition of knotwork at the New Bedford Whaling Museum which opened on July 7th. It celebrates Clifford Ashley's private knot collection recently donated to the museum. Artefacts from Ashley, Cyrus Lawrence Day, the museum's permanent collection and various others are on show.

It is extremely difficult to select one aspect of the show as the focal point since so many varied items are on display. They range from a large cable with a spliced eye to intricate Victorian mourning pieces made with human hair, Inuit whips, rigging tools made from whale bone and ivory, McNamara lace and numerous pieces of fancy work.

There are more than enough items to encourage everyone. Not being gifted as a writer, I find myself unable to fully describe the wonders of this exhibition.

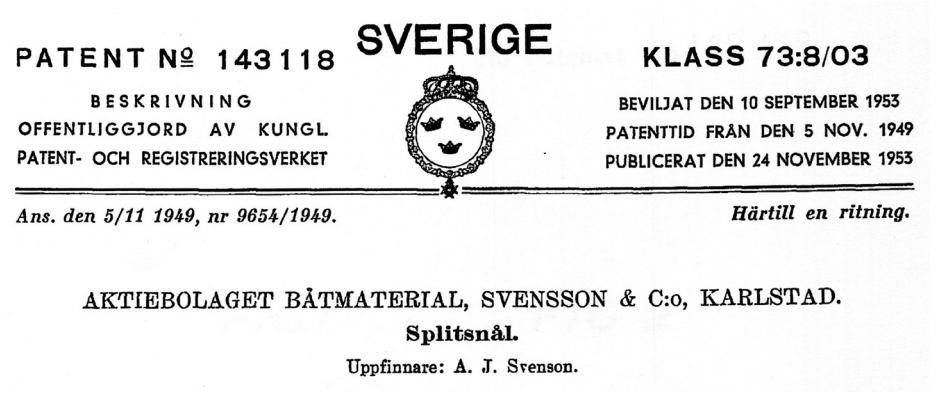
I certainly cannot honestly compare my work to any of that shown without feeling inadequate as a knot tyer.

It's a great collection: all I can say is if you get the opportunity to visit the museum between now and July 2018 when **Thou Shalt Knot** is due to close, just do it, you won't be disappointed.

In Praise of the Swedish Fid

by Des Pawson

In 1949, the Swede A J Svenson lodged a patent application, in his home country, for a tool that was to change splicing of fibre ropes forever. The tool he patented he called, in Swedish, “Splitsnål”, splicing needle. Today we know it as a “Swedish Fid”.



PATENT Nº 143118

SVERIGE

KLASS 73:8/03

BESKRIVNING
OFFENTLIGGJORD AV KUNGL.
PATENT- OCH REGISTRERINGSVERKET

BEVILJAT DEN 10 SEPTEMBER 1953
PATENTTID FRÅN DEN 5 NOV. 1949
PUBLICERAT DEN 24 NOVEMBER 1953

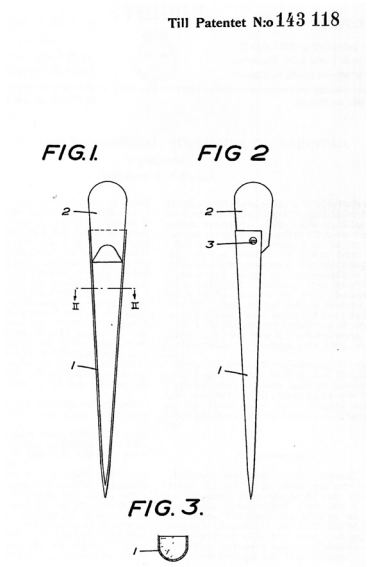
Ans. den 5/11 1949, nr 9654/1949.

Härtill en ritning.

AKTIEBOLAGET BÅTMATERIAL, SVENSSON & C:o, KARLSTAD.

Splitsnål.

Uppfinnare: A. J. Svenson.



The special game-changing feature of this splicing needle, or fid, was that, when pushed between the strands of the rope, its hollow shape gave a path for the strand to be pushed down. The beauty is that the spike needs only to be pushed as far as is needed to accommodate the strand and no further.

The traditional wooden fid has to be pushed in much further, to make a larger space as, when the fid is withdrawn and the space held open by the thumb and finger, the splicing hole tends to shrink quickly, which has to be allowed for.

It is surprising that such a tool had not been around for centuries. Perhaps the odd person had tried something similar as a one-off; there are a few patents filed in the USA which hint at this solution, but nothing appears on the market, certainly in any great numbers.

I can find no ships' chandler offering anything else but the age old marline spikes, fids & prickers, with the exception in the 1920s or 30s when a pricker (a wooden-handled spike) was being offered by a couple of makers with a groove in it as a specialist wire splicing tool.

Upper: Wire splicing tool marked W PERRETT LONDON
Lower: Wire splicing tool marked W SMITH REDDITCH

The splitsnål had the maker's name and "Sweden" stamped on it, and thus became known as a "Swedish fid". I believe that for many years these tools were made only in Sweden, at a factory that made stainless steel parts for washing machines. It took a few years before other companies copied this splendid tool.

However, they did not always get the detail quite right, indeed some copies had a positively dangerous pointed dagger-like end. If you have one of these for goodness sake grind down the end.

Today there are many variations being offered in different sizes, some with perfectly workable ends and a variety of handles, including in the larger sizes. One Danish company offers a heavy nylon-handled industrial version that can be given a pounding with, ideally, a rubber mallet. As with any tool it is a good idea to fettle brand new ones, removing any rough edges, either with a very fine file, sharpening stone or emery cloth, so that they slide in smoothly and easily, without cutting any fibres.

Dangerous sharp points

Nicely rounded smooth ends

There have been other variations on the Swedish Fid: the American, Brion Toss's "Port Hudson Phid"; the late Stuart Grainger's "Grip Fid" variation that can almost be a development of its own; and a nesting hollow set of "Selma Fids" from Norway. Other people have had a go at making their own versions of a fid with a groove.

Cord can enter from either end

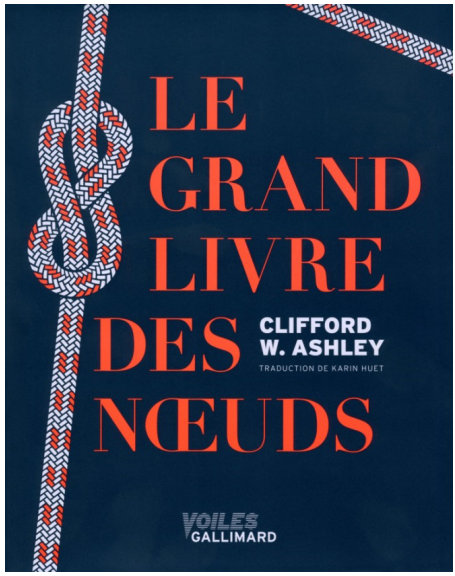
Thumb traps line against the groove to prevent it slipping

For me, Swedish Fids are an essential part of my ropeworking kit, the smallest ones for fancy work, both for tucking cord and for working complex decorative knots tight, the grooved end giving a good grip when the cord is held in place by the thumb.

The larger Swedish Fids are invaluable for making fenders and splicing large 8-plait rope.

Thank you Mr Svenson.

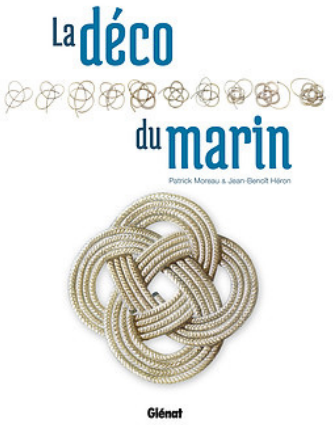
© Des Pawson 1.3.2016



For members of the IGKT, there is no need to present this knotters' bible. However, it is worth mentioning this re-print for all those who were not able to procure a copy of the original edition which I think is no longer available. The plasticised cover of the new edition (April 2017) is more restrained, in my opinion more elegant, though lacking the humour of the previous French edition – the editor had called on the talents of the now deceased Roger Blachon, then retired cartoonist of «L'Équipe» and especially known for his drawings of sporting personalities. Perhaps some would prefer to have an electronic version of this large book which could be used on a tablet and more easily carried.

624 pages, 195 x 245 mm,
Published: 01-04-2017
ISBN : 9 782 742 449 576

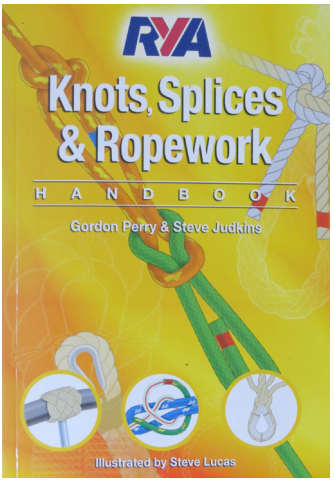
Translated from the review in *Sac de Noeuds*



La Deco du Marin Glénat have published a new work by Patrick Moreau focusing on a selection of decorative knots. The hard-core decorative knot tyer will certainly already know all the knots described in this book. As with *Le B.A.Ba des Nœuds Marins*, there are no photos, only drawings. I found this work by chance while trawling the quays of Vannes during the Gulf Week (la semaine du Golfe), I was also lucky enough to meet Benoît Héron his talented illustrator who signed my copy. The book is presented in three parts: flat knots tied on a plan, multi-strand knots, single-strand knots among which the inevitable Monkey's Fist and a few basic Turk's Heads.

The last of these 4Lx5B is then transformed into a Gaucho Knot. This is an excellent reminder for those who might have forgotten how to carry out this transformation. The clarity of the book comes both from the descriptions provided by Patrick Moreau and the excellent drawings of the knots by Jean-Benoît Héron which have to be among the best in their genre that I know. What a great book!

Translated from the review in *Sac de Noeuds*



Knots, Splices & Ropework RYA Handbook by Gordon Perry & Steve Judkins

The IGKT gets appropriate billing in this 2016 reprint of the first 2008 edition, both authors being long-serving Guild members; Gordon Perry having seen the first three reprints of this comprehensive handbook during his lifetime. The chapters covering Ropes & Tools, Blocks & Tackles, Belays, Splicing Serving & Seizing, and a short but useful section on Marlinespike Ropework, are well composed and presented. For knot tyers, the outstanding features are the clear descriptions of the knots and splices. The excellent illustrations by Steve Lucas can be easily followed by a learner, and each is accompanied by a concise note on its uses. The effect of this well-designed treatise is that, while it is clearly aimed at the sailor, it provides an ideal instruction manual on useful and decorative ropework for anyone interested in learning how to use rope and cord in any occupation.

David Pepper

Still Obsessing
by Maurice McPartlan

As I continued my obsessive journey – it's just as well as there has been not a peep from the ether! – I googled "GH Taber" and "*Square Turks Heads*" and discovered that a GH Taber was a member of the Mathematical Association of America in 1931[1]. On p46 there is the entry: Taber, GH 4114 Bigelow Blvd., Pittsburgh (13) Pa. I also gleaned, from another source, that he was vice-president of Gulf Oil[2]. However, I came up with nothing relevant from "*Square Turks Heads*". Having tried the online catalogue of New Bedford Whaling Museum, I ended up looking at the Library of Congress (LC) catalogue, reasoning that it was equivalent to the British Library. Not having found any publication by GH Taber, I availed myself of a LC service, asking if they could help me find the publication, and I received a reply, an excerpt of which I include here:

> "Searching the online catalog of the Library of Congress https://catalog.loc.gov and for holdings of other libraries in the OCLC Worldcat database we are unable to find a work specifically on GH Taber. We then searched the Biography and Genealogy Master Index from Gale and through a listing in Biography Index found an obituary in the New York Times for a George H Taber who was a chemical engineer. We then found that in the Ashley Book of Knots by Clifford W Ashley there are several pages where a George H Taber is mentioned in reference to the Turk's-Head Knot. Although we cannot prove that the person in the obituary is the same person as in the Ashley book, but it is possible….
>
> We have also attached a scan of a photocopy of the pages of Biography Index for January 1946 - July 1949 and Biography Index for September 1952 -August 1955 where articles about George Taber are indexed. Included is the obituary from the New York Times on page 17 of August 21, 1954."[3]

So there seem to be two possible persons who would be the GH Taber who corresponded with Ashley, and both are buried at Riverside Cemetery, Fairview Mass. This fact eventually led me to Stephen Taber - and then his brother Michael - who think that GH Taber is their great grandfather. But they know nothing of his paper.

Going back to *ABOK*, I of course found out that Ashley cites Taber's publication as *Method of Making C~L=1 Turksheads*. So back to Google, but nothing there, which is not surprising as Ashley does say that it was privately published.

Back again to *ABOK,* where I noticed that Ashley continues the following sentence: “His paper covers SQUARE TURK’S-Heads…”. Ashley’s use of the word “PAPER” might explain why there is no trace of a book!

So what next? I wondered if the Ashley estate had a copy. I asked one of Ashley’s grandsons to look into this and he has informed me that his mother found no trace of it in their archives, but she remembers that her mother, Ashley’s wife, gave some materials to the Mariners Museum in Newport News, Virginia. I am still hoping that between them, the Taber and Ashley families might lead us to this elusive work.

While writing this, and realizing that both the Mariners Museum in Newport News and the New Bedford Whaling Museum have materials from CL Day. I feel that I should add that in the fourth edition of his *The Art of Knotting & Splicing*, para 223, Day states, “By the *law of the common divisor*, independently discovered by CW Ashley, GH Taber and LG Miller…” so might Day’s archives contain the Taber paper or whatever Miller produced on the subject?

Bob Dollar, our new president has now taken up the case and is trying to follow the leads.

Can anyone else throw any light on the subject?

1 Individual Members of the Mathematical Association of America. *The American Mathematical Monthly,* (1931) *38*(9), 6-52. Retrieved from http://www.jstor.org/stable/2300556

2 *Chemical Industries* (1941) Vol 48, p76. George H. Taber, *George Hathaway Taber*, 81, retired vice-president of Gulf Oil Corp., and one of the founders of Mellon Institute, died at his home in Pittsburgh.

3 Many thanks to John Buydos of the LC Science Reference Section who carried out the research.

A wall of woven rope which forms the lower boundary of the Herbarium, a delightful garden in St Valery-sur-Somme, Picardy, France.

Photo: D Pepper

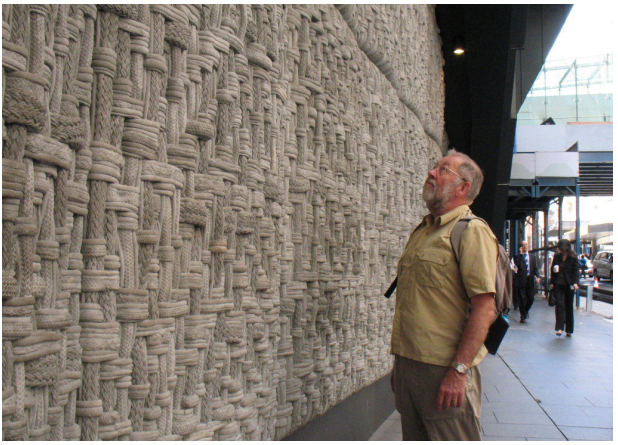
KNOT ART
by Penny & David Bodger

Baroque Minimalism by Dani Marti

This wall is the integrated façade on 100 Market Street, Sydney, Australia, produced in 2009 by the Spanish/Australian sculptor Dani Marti. It is part of the development of a major shopping and cultural centre in the heart of the city.

It was produced by weaving different ropes of selected thickness and texture into rhythmic patterns that appear as oversized fabric swatches. These were then coated in rubber, encased in a frame of wood and fibreglass, and used as a mould to cast panels of glass-reinforced concrete which are tiled to the wall.

These photographs were taken in 2011 before much of the Centrepoint redevelopment had taken place.



OBITUARY

Fred Carrington 7th March 1922 – 18th May 2017

A long standing member of IGKT, Fred Carrington has passed away, aged 95. He was born in Wollaston, Northants, England. He joined the Royal Marines in 1941 and, after volunteering for special training, completed the famous commando course at Achnachary, Scotland. He served with 43 Royal Marine Commando in North Africa and Italy. While in the Dalmatian Islands, his unit with the Yugoslav partisans, launched raids against the nearby German occupied islands.

At the end of the war he was badly injured and spent two years in hospital and convalescent homes. Despite his injuries, Fred returned to his trade as a carpenter, married Iris and had three sons, Mark, Michael and Ian.

A man of many interests, Fred was a member of a number of associations and societies, and he loved painting, music and knot tying. Along with his friend Albert Burton, also a long term IGKT member, he gave many talks and put on a number of displays to promote the work of the Guild (eg see knotboard, right). His last seven years were spent in bed. For a while he was able to tie his knots, but it became increasingly difficult. He mastered the iPad which he used to converse with friends via e-mail and Facetime, and spent many hours surfing the net.

His funeral service was held at the Wellingborough church at which, as a young lad, he had played in the Boys' Brigade band. Fittingly, a Royal Marines bugler played the last post.

Spring Meeting 2018

The 2018 Spring Meeting will be held in the historic market town of Loughborough, Leicestershire in the heart of the UK's Midlands, from the evening of Wednesday 9th to Sunday 13th May. Transport links to the town are excellent with easy road, rail and canal access, and East Midlands Airport is close by, so there is no excuse for not attending! Hence this advance warning so that you can set the dates aside and start planning.

We shall be adopting the same format as this year's successful meeting in South Molton to encourage people to explore the area as there is plenty to see and do.

Loughborough is on the edge of the ancient hunting forest of Charnwood, now part of the National Forest. The town played an important part in the Industrial Revolution, was the cradle of the lacemaking industry and the home of Brush Electrical Machines, Morris Cranes, Taylor's Bell-foundry and Ladybird Books, to name a few. There is an excellent Museum to be explored, and we shall be organising guided visits to Taylor's Bell-foundry and the Carillon War Memorial with its 47 bells. The Great Central Heritage Railway is also a big attraction.

We will have our main meetings in the Town Hall, which fronts onto the Market Square.

Provisional plans are:

May 2018	
Wed 9th	Opportunity for an evening get-together in a local pub
Thu 10th	Group visits to Taylor's Bell-foundry & Loughborough Carillon
Fri 11th	Talks and demonstrations by Guild Members
Sat 12th	Morning & Afternoon Exhibition Open to the Public Evening Knot Tyers Dinner
Sun 13th	Morning Annual General Meeting

Details of arrangements and the booking form will be sent out with KM nearer the time, but as numbers for the group visits will be limited and we anticipate plenty of interest, be sure to respond quickly. We already have a number of members who have agreed to give talks/demonstrations on the Friday but if anyone else would like to contribute please do not hesitate to contact us. We look forward to meeting you all next year.

David and Penny Bodger david.bodger@care4free.net

BRANCHES

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Netherlands

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Venue: Historische Werf «de Delft»
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New Zealand

All enquries about this branch, contact the Guild's Web Administrator.

United Kingdom

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Contact: Peter Goldstone
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Midlands - UK

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Tel: +44 (0)1214 534 124
Venue: The Old Swan Inn,
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Netherton, Dudley, DY2 9PY

North West England - UK

Contact: Ian Rogers
iansrogers@aol.com
Tel: +44 (0)1606 590 729
Venue: Red Lion, 1 Wharton Rd, Winsford, Chester CW7 3AA and Ellesmere Port Boat Museum, S Pier Rd, Ellesmere Port CH65 4FW

Solent - UK

http://igkt-solent.co.uk
Contact: Chris Jenkins
igktchris@btinternet.com
Tel: +44 (0)2392 601 779
Venue: Fareham Sailing and Motor Boat Club, Lower Quay, Fareham, Hampshire PO16 0RA

Surrey - UK

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West Country Knotters - UK

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Venue: The Benjamin Perry Boathouse, Phoenix Wharf, Lower Guinea Street, Bristol BS1 6TJ

Yorkshire - UK

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United States of America

Alaskan Branch - USA

Contact: Charles Rigden
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North American Branch - Knot in the Middle - USA

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North American Branch - Mid-Atlantic Region - USA

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Venue: Los Angeles Maritime Institute 73 Berth Suite 2, San Pedro, CA 90731

All branch details from website on 29/8/17

MONOGRAPHS

Museum of Knots and Sailor's Ropework Monographs

A5 in card covers, available from IGKT Supplies Secretary (see page 45)

#1 *Sailmaker's Seam Rubbers* Des Pawson 2014. An overview of this tool unique to the sailmaker. £2.50

#2 *Some Notes on the Rogues Yarn* Des Pawson 2004. A history and description of that coloured marker yarn that can tell so much about the rope, where it came from and what it is made of. £3.00

#3 *Sailmaker's Needles* Des Pawson 2004/5/8/9/10/15. Covers the history of sail needles, sizes and types together with a comprehensive list of makers names, there are six coloured pages showing some of the packaging used to sell sail needles. £5.50

#4 *Marline spikes, Fids & other related tools* Des Pawson 2010. A History and background of all types of spikes & fids except for modern and patent tools. Complete with lists of makers names. £5.50

#5 *Observations on Sails, Sail Cloth & Sailmaking* Reprint of two separate histories and background pieces prompted by the America's Cup winners and their sails - Mathew Orr, 1852 & Thomas W. Ratsey, 1924. With an introduction by Des Pawson 2006 £5.00

#6 *Sail Hooks, Sailmaker's Bench Hooks* Des Pawson 2009. An overview of this tool unique to the sailmaker. £2.50

#7 *Sailors' Rope mats, from yarns, strands and sennit* Des Pawson 2009. A history and description of the many and varied styles of rope mats made from old rope yarns as opposed to the usual over under flat knot mats. This is the first time a comprehensive study has been put together of these overlooked mats and mat-making techniques. There is a modest amount about the techniques but this is not primarily a how-to book. £10.00

8 *Sailmaker's Palms* Des Pawson 2010. A history and background on the styles and variations of the sailmakers palm including a section on how they are made and a selection of patterns should you wish to try yourself. Out of Print

#9 *Navy Rigger's Blocks, Stocks or Benches* Des Pawson 2011. These benches practically a tool in their own right, appear to be almost unique to Naval dockyards. £4.00

#10 *Notes from a Ropemaker: History Uses & Specifications* John Hawkins 2012. A brief history of ropemaking in the UK with a special section on the process used in Hailsham Sussex. Together with all the specifications and descriptions of cordage, many of which are now almost forgotten, all collected together over a life in rope. £4.00

#11 *Heavers as used by Riggers & Sailmakers* Des Pawson 2013. History and background to a wide variety of tools that make life easier yet are hardly ever described. £4.00

#12 *Navy Plug, Prick or Perique of Tobacco* Ken Yalden 2013. History and background of the Navy's tobacco issue. £3.50

#13 *"Tom Bowling" & The Book of Knots* Gordon Perry with Des Pawson 2013. A Bibliography & Commentary Together with the Solution to a Mystery. The story of the first Knot Book. £5.00

#14 *Gunks & Goos: Mixtures for protecting ropes, Boats, Nets & Sails* Rick Mitchell, 2014. A compilation of recipes from many sources, designed to extend the working life of ropes, boats, nets & sails. Includes a glossary of materials mentioned. £7.50

Knot Festival, Æroskobing, Denmark

An enterprising group of IGKT members and friends, who are all keen on macramé, organised a Knot Festival on the beautiful Danish Island of Æro in July this year. It was a small, but very friendly meeting, held in the harbour workshop. Very efficient ferries (turnaround time about 20 minutes for all cars, caravans and trucks made the journey from the mainland a pleasure.

There was a regatta for an interesting class of small local sprit-sailed fishing dinghies as well as a constant traffic of many interesting boats enjoying the good sailing conditions in the south-west Baltic. The maritime Museum in nearby Marstal (13km away) is absolutely terrific.

Colin Byfleet

Back Cover: Rope made by willow-weavers to enhance their basket work (see Letters p8) Photo: G Teenan

IGKT SALES	GBP
A Booklet on Lanyards - by Willeke van der Ham A very easy-to-follow introduction to making useful lanyards	£4.00
Design and Make Rope Mats and Rosettes - by Nils Kristian Rossing 'Recipes' for many circular mats and instructions for using a free downloadable programme to create many others	£10.00
Knotcraft - by Stuart Grainger A much-loved book about decorative knotting	£4.00
Turkshead Alternatives - by Stuart Grainger Decorative chains and grommets	£3.00
Knotted Fabrics - by Stuart Grainger Making mats, covers and baskets etc	£10.00
Decorative Woven Flat Knots (inc CD) - by Skip Pennock Lots of terrific shapes	£12.50
The DIY Book of Fenders - by Colin Jones Does exactly what it says	£10.00
Turksheads the Traditional Way - Eric Franklin A really useful introduction	£3.00
Knotted Novelties by Eric Franklin Reprint of Nylon Novelties	£3.00
Advanced Knotting - by Maurice McPartlan An excellent DVD with patterns for complex turksheads	£12.00
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Concerning Crosses and More - by Brian Field Flat Knots tied in hand	£3.00
Breastplate Designs - by Brian Field to make and wear	£3.00
A Study of the Chair Knot by Colin Grundy An excellent review of this important knot	£4.00
Monographs 1-14 - by Des Pawson and others see pages 43-44 and the website for details	
A Comprehensive Text of Turk's Head Knots - by James Harvey - a reprint of this great book	£16.00
The Sailor and His Knots - Clifford W Ashley Reprint of the forerunner of ABOK	£10.00
IGKT Car Window Sticker	£2.00
IGKT Cloth Badge	£4.00
IIGKT Ditty Bag - 9in high x 6.5in across base. Without lanyard	£9.00
IGKT Enamel Brooch/Pin	£4.00
GKT Rubber Stamp	£4.00

Please e-mail your order to supplies@igkt.net stating the full postal address to which the items are to be sent. **We will email a payment request to you (including postage & packing) so you can make secure payment by PayPal online using any card.** If you do not have email access you can complete the details below and send **at your own risk** by post to: **IGKT Supplies Secretary, 18 Beverley Crescent, Woodford Green, IG8 9DD, UK** (Telephone +44 (0)20 8504 4544). If you wish, p&p can be added and charged to your card automatically. Payment can be by:

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